Lovecraft
Studies 16

CONTENTS

Cover by Jason C. Eckhardt

Randolph Carter:
An Anti-Hero's Quest
(part 1)

by Norman Gayford

hat H. P. Lovecraft was a myth-maker is certain. Donald R. Burleson has explored the presence of the mythic hero in Lovecraft's tale "The Dunwich Horror". His work tells us that the traditional mythic archetype is "sardonically inverted" in the tale.[1] Essentially, the "monstrous twins" fit the pattern of hero, and, in doing so, raise to the level of myth. Further, Burleson asserts that the story is "centrally expressive of the vision underlying all of the Lovecraft Mythos".[2]

I do not plan to enter the long-standing debate regarding the "Cthulhu Mythos". Instead, I think it fruitful to follow Burleson's study with an examination of a familiar Lovecraft character, Randolph Carter, as a mythic hero. Using Campbell's *Hero with a Thousand Faces* as a guide, we will consider the parallels between the mono-mythic hero quest and the five-part quest undertaken by Randolph Carter as anti-hero. Additionally, Lovecraft's use of Time and the attempt to overcome Time is a mythic theme if we apply the assertions of Mircea Eliade. The fifth tale, a collaborative effort entitled "Through the Gates of the Silver Key", is necessary to the conclusion of the Carter cycle as mythic quest.

Carter first appeared in "The Statement of Randolph Carter", written in 1919. He was the central character in "The Unnamable" of 1923. Three years later he appeared as the protagonist in both the novel *The Dream-Quest of Unknown Kadath* and "The Silver Key". "Through the Gates", produced by the collaboration, was completed in 1933. This is the literary chronology of the Carter stories; however, it is not the chronology of Carter's experiences. By considering this latter chronology, we will recognize him as a figure of mythic stature. Adhering to this point of view, it is clear that *Dream-Quest* begins the Carter cycle.

Carter experiences the dream world; Carter awakens in his beloved New England. When next we encounter him, Randolph Carter is thirty and lamenting his loss. To recoup this loss, Carter first tries religion. Disillusioned, he experiences the France of World War I, attempts his craft (writing) again, but finds it unsatisfying. Frustrated with reality, Carter comes to live with a celebrated occultist named Harley Warren. It is at

1. Donald R. Burleson, "The Mythic Hero Archetype in 'The Dunwich Horror'", *Lovecraft Studies*, 1, No. 4 (Spring 1981) 9.
2. Burleson, p. 9.

this point that we pick up "The Statement of Randolph Carter", an elabora-
tion on the Warren experience.

Returning to "The Silver Key", we learn that post-Warren Carter returns
to Arkham and has experiences which have been expanded in "The Unnamable".
After that confrontation, Carter contemplates suicide, rules it out, and fi-
nally listens to the dreams which he has of his grandfather. Using the leg-
endary key in a most cryptic fashion, he literally walks back into his own
past.

It is the fifth tale which picks up with a hearing called to determine
the apportionment of Carter's estate. Divided into numbered segments, the
tale reveals details of Carter's extra-dimensional sojourn. Carter has re-
turned, but in an alien body. Due to circumstances beyond his control, he
is lost in Time and space by the tale's conclusion.

Considered in this order, these tales and the novel reveal a Carter
whose life involves many characteristics of the Campbellian hero: quests,
supranormal aids, periods of penance; yet his life also exemplifies the path
of the modern anti-hero in that he faints, seems unable to use a traditional
weapon such as a sword, and loses touch with dreams and self, in small part,
at least, because of his World War I experience.

In 1949 Joseph Campbell wrote a comparative study of hero-myths drawn
from many cultures. He arrived at a universal pattern of the hero quest.[3]
A summary of the steps in the pattern will shed light on the Carter cycle
as myth.

The hero is the unusual being in society, the one who strays into, pur-
sues, or is thrust into unknown realms. This is the "call to adventure".
Sometimes the hero refuses the call, or muffs it, and transforms his world
into a wasteland.[4]

Carter's call is the vision of the city. Because it is an obsessive
vision, the call is tainted. So, too, is its receiver. Carter is very much
the hero outside of his society, the self-exiled writer-artist. He is
"anti-Hero" if we accept Sean O'Faolain's definition in *The Vanishing Hero*,
a study of major 1920s novelists' work. The anti-hero

> is always presented as groping, puzzled, cross, mocking, frustrated and isolated,
> manfully or blunderingly trying to establish his own personal, supra-social codes.[5]

Certainly in his five-stage quest, Carter has these characteristics. Like
"most men and women of literary talent who came to their majorities around
the year 1920", Lovecraft

> began . . . to dig out private caves . . . started to compose private . . . laments,
> fantasies and myths in the effort to fill the vacuum left by the death of the social
> Hero with a-social rebels, martyrs, misfits, minor prophets . . . anti-Heroes.[6]

3. Joseph Campbell, *The Hero with a Thousand Faces*, Bollingen Series XVII (Princeton:
Princeton University Press, 1968), vii.
4. Campbell, pp. 49-59.
5. Sean O'Faolain, *The Vanishing Hero: Studies in the Novelists in the Twenties* (London:
Eyre & Spottiswoode, 1956), p. 17.
6. O'Faolain, pp. 17-18.

Once committed, the hero receives supernatural aid, often in the forms of wisdom from aged beings and weapons or tools bestowed by them.[7] Armed in some sense, the hero moves on to encounter a "'threshold guardian' at the entrance to the zone of magnified power". Crossing this threshold into settings which are "free fields for the projection of unconscious content", the hero finds the denizens of these "fields" possessed equally of seductive and destructive potential.[8]

Interestingly, the supranormal aid and the threshold guardian are one at the quest's initiation. The two bearded priests warn Carter away from his "call". Their discouragement deepens the quest's negative tone. Carter moves on, ignoring them. He receives no magical aids, but he does accept the sobering news of his certain destruction. His enemy has been identified; in this way he is armed.

Carter finds a variety of aids along his road of trials. That the dream world is sporadically familiar to him ("he counted on many useful memories and devices to aid him") lends the quest a modern, nearly existential tone. The anti-Hero counts on self-dependence.

The negativity persists. The zoogs, spiritual cannibals, give him aid. Atal offers "discouraging advice". Carter then violates the relationship, and gets Atal drunk in an attempt to force out more information than is offered. He is not playing exactly by the rules of the game. Kuranes, former hashish user who dies in the dream world, becomes King of Ilek-Vad, and remakes a small portion of dream world into his idyllic vision of the English countryside, is a significant aid. Out of his harshly learned wisdom, Kuranes tells Carter to quit seeking the city because its attainment cannot be as good as it is in the form of a vision. As an old friend of Carter he understands the anti-hero and the geographical motivation behind Carter's obsessive quest.

A miniature conflict between king and anti-hero gives the novel epic spice. W. T. H. Jackson, in her book _The Hero and the King_, tells us: "There is no major epic in which the hero is not in some sense in exile."[9] We can agree that Carter is a self-exiled artist. He is a younger Kuranes. Possibly Kuranes sees him as a chaotic element in that no one can be certain, as with Lord Dunsany's MANA-YOOD-SUSHAI, what the Other Gods, if disturbed, might do because of Carter's quest. When Carter meets with Kuranes, it is as if we see Father warning Son against his course of action. The Son rejects the advice, thus dooming himself to make the same errors. The anti-hero acts "without regard to political or social consequences".[10]

Kuranes is a psychically wounded king. For all his prestige, he cannot recreate reality, merely manufacture a simulacrum of it. The confrontation between the two reminds us of his estrangement and Carter's freedom. This is the "'inside-outside' structure, a central passive court surrounded by a moving and not very predictable hero" about which Jackson writes.[11]

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7. Campbell, p. 69.   8. Campbell, pp. 77-79.
9. W. T. H. Jackson, _The Hero and the King: An Epic Theme_ (New York: Columbia University Press, 1982), p. 6.
10. Jackson, p. 57.   11. Jackson, p. 132.

At best, Kuranes is ethereal, a permanent astral projection without a di-
rect channel to reality; he is a wounded king. Unlike the Fisher King,
though, he has not brought misfortune to his land. He is a blessing to it.
This is not surprising given Lovecraft's feelings about Eliot's *Waste
Land*.[12] Kuranes' dreamland is not a wasteland, but a land in stasis which
might, through Carter's meddling and refusal to heed advice, be completely
annihilated and reborn.

Richard Pickman, late artist-cum-ghoulmaster, is of vital aid in get-
ting Carter back onto the right path. Like Kuranes, he is a fitting aid
for the anti-hero, himself an outcast artist. Even in the later part of
Carter's quest, the tools aiding him are of a dark cast: the cryptic book
possessed by Warren and referred to in three of the tales. Carter does not
use the book directly because he cannot read it, but Warren does, and Warren
is another decadent mentor. The book is also linked more than once to the
silver key in the final two portions of Carter's quest. Nearly as critical
is the odd clock, itself associated with Warren. Book, key, and clock are
aids used but not understood. Carter uses three devices before he is com-
pletely prepared to use them. He is like the Grail hero who fails to ask
the right question.

Passing the threshold is "a form of self-annihilation".[13] The hero
sheds earthly character, whether through temporary interment, passage into
a temple, or movement through some kind of Earth Navel or World Womb in
which "he may be said to have died to time".[14] Out of this Womb he is re-
born, experiences a road of trials and "moves in a dream landscape of cur-
iously fluid, ambiguous forms".[15] (We cannot help but think of the recur-
ring critical charge that Lovecraft's entities and adjectives are too vague,
vacuous, or ambiguous. Joshi and others have quite thoroughly established
the care which Lovecraft took with language.[16] I submit that the ambiguity
of some of his creations helps raise these works to the level of myth.)
During these experiences he may receive renewed aid from representatives of
the super (or supra) natural dimension. Here he may recognize a power sup-
porting him in his passage. Here, as well, he is cleansed spiritually and
his task is redefined: "this is the process of dissolving, transcending, or
transmuting the infantile images of our personal past."[17]

Carter experiences many abortive moments in the dreamworld wombs/tombs.
There is the plunge into "abysmal nothingness" as the merchant ship flies
for the moon.[18] The cats return him through this abyss. They form a pro-
tective secondary womb around him. From both experiences he emerges un-

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12. Peter Cannon, "Lovecraft and the Mainstream Literature of His Day", *Lovecraft Studies*,
2, No. 2 (Fall 1982). See also Barton Levi St. Armand and John H. Stanley, "Lovecraft's 'Waste
Paper': A Facsimile and Transcript of the Original Draft", *Books at Brown*, 26 (1978).
13. Campbell, p. 91.   14. Campbell, p. 92.
15. Campbell, p. 97.
16. Steven J. Mariconda, "Notes on the Prose Realism of H. P. Lovecraft", *Lovecraft
Studies*, 4, No. 1 (Spring 1985) 5-7; S. T. Joshi, *Reader's Guide to H. P. Lovecraft* (Mercer
Island, WA: Starmont House, 1982), p. 62.
17. Campbell, p. 101.
18. H. P. Lovecraft, *At the Mountains of Madness and Other Novels* (Sauk City, WI: Arkham
House, 1985), p. 318.

scathed. Night-gaunts carry him into "inconceivable abysses", but he is denied the catharsis of a scream.[19] Escaping from the priest of Leng he falls into the dark. Climactically, Carter leaps from the shantak into the void.

Carter awakens from that final plunge negatively transformed. Yes, he realizes his New England, but the dream world has been lost to him. This plunge through the universe may be the first true crossing of the threshold. Only then does a vital transformation of the anti-hero occur: he loses his creativity. Because of the number of womb experiences, tomb-like in their settings, we can make three assumptions. First, they indicate the incompleteness of Carter's initiation process. It takes most of the dream-quest for him to become vulnerable to the world which he has helped to create. Second, they suggest the ineffectiveness of experience on the modern anti-hero. Just as Hemingway's Frederic Henry considers war from a new perspective and decides that it means nothing to him, Carter, in facing "chaos' core", decides to abandon ship. Third, they suggest that the anti-hero simply cannot get the quest right. He cannot accept his position. He is an outcast in both worlds.

All the incidents on Carter's first round of trials are supposed to lead to an abolition of ego, but this is precisely what he cannot undergo. As disenchanted modern man, ego is all that he has. Not being able to get beyond self in *Dream-Quest*, he is certainly incapable of discovering his opposite and reconciling himself with it. That step does not come until he finds Zkauba, which is what makes the Price-Lovecraft collaboration so important to the mythic stature of the Carter tales.

The cleansed hero is ready to confront his opposite:

> whether god or goddess, man or woman, the figure in a myth or the dreamer of a dream, [the hero] discovers and assimilates his opposite (his own unsuspected self) either by swallowing it or by being swallowed. One by one resistances are broken. He must put aside his pride, his virtue, beauty, and life, and bow or submit to the absolutely intolerable.[20]

Carter emerges from *Dream-Quest* emptied rather than cleansed, deposited in reality rather than transcending it. He is not yet equipped to recognize his opposite.

Still, he does come close to a mystical, if decadent, marriage with the Goddess in her dual aspect as ogress/temptress. Undoubtedly there will be argument over this, but I would assert that Azathoth is that "Queen Goddess", the title of sultan notwithstanding. Sultan, after all, can mean "sovereign, queen, power, dominion" as well as "king".[21]

To examine this, we should first review a familiar reference. Azathoth

> gnaws hungrily in inconceivable, unlighted chambers beyond time amidst the muffled, maddening beating of vile drums and the thin, monotonous whine of accursed flutes; to which detestable pounding and piping dance slowly, awkwardly, and absurdly the

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19. Lovecraft, Mountains of Madness, p. 335.   20. Campbell, p. 108.
21. The Compact Edition of the Oxford English Dictionary, 1985 ed., p. 3149.

gigantic ultimate gods, the blind, voiceless, tenebrous, mindless Other Gods whose soul and messenger is the crawling chaos Nyarlathotep.[22]

Speaking with Carter, the disguised Nyarlathotep alludes to Azathoth when he/it says,

Zenig of Aphorat sought to reach unknown Kadath in the cold waste, and his skull is now set in a ring on the little finger of one whom I need not name.[23]

Now we return to Campbell. Once all the trials are undergone, the hero enters a marriage with the "Queen Goddess of the World", a marriage Campbell describes as "the crisis at the nadir, the zenith, or at the uttermost edge of the earth, at the central point of the cosmos . . . or within the darkness of the deepest chamber of the heart".[24] This Queen is the paradox of life: benign beauty, malign terror. Though "time sealed her away, yet she is dwelling still, like one who sleeps in Timelessness, and at the bottom of the timeless sea".[25] She is a reconciliation of opposites, and "Her name is Kali".[26]

    Kali is the incarnation of dual oppositions. Outside of Time, she is at once Mother and Destructress. She is sealed in dark chambers at the center of the cosmos. Not insignificant is Campbell's statement that Kali "wears a necklace of skulls"[27] when we think of Zenig of Aphorat. The equation is unmistakable. Just as unmistakable is the fact that Carter has not undergone a union with Azathoth, his Kali. This is not a complete failure, however. By rejecting Kadath, Carter, in a negative manner, has inadvertently managed to return himself to reality. His first attempt at the quest, or first stage, has left him only temporarily fulfilled. Empty of dream, he engages in the next stage.

    Campbell says that the hero must move beyond the marriage and with woman as temptress, else he will sink into despondency. If stasis sets in, the hero sees the Queen not as a means of quest achievement but as the tainted flesh from which he cannot escape. If he is able to transcend the Temptress, he undergoes atonement with the ogre-father, the reflection of the ego. Of necessity, the hero discards his ego through the aid of the Queen Goddess, herself just another side of the father. Put another way, if the hero has not shed his ego, he subverts the world in which he is questing. Through atonement, the hero

has become himself the father. . . . And he is competent . . . to enact himself the role of the initiator, the guide . . . through whom one may pass from the infantile illusions of "good" and "evil" to an experience of the majesty of cosmic law, purged of hope and fear, and at peace in the understanding of the revelation of being.[28]

During this atonement the hero must solve

22. Lovecraft, <u>At the Mountains of Madness</u>, p. 308.
23. Lovecraft, <u>At the Mountains of Madness</u>, p. 399.   24. Campbell, p. 109.
25. Campbell, p. 111.   26. Campbell, p. 115.
27. Joseph Campbell, <u>The Masks of God: Occidental Mythology</u>, 1964 (New York: Penguin Books, 1977)), pp. 25-26.   28. Campbell, <u>Hero</u>, p. 137.

the paradox of creation, the coming of the forms of time out of eternity. . . .
[therefore] The problem of the hero is to pierce himself (and therewith his
world) precisely . . . to shatter and annihilate the key knot of his limited
existence.[29]

The Father in Carter's quest is the Being which, he learns, is his own
Archetype. Called in dream, Carter receives the supranormal aid of the key
and the First Gate guardians. He is plunged into the womb/tomb again. This
time he meets the Archetype, an entity not unlike Eliade's "mythical Ances-
tor".[30] The Archetype represents Carter's past, present, future, and al-
ternate lives. Again, this is strongly mythic according to Eliade's as-
sertion that "He who remembers his 'births' (origin) and his former lives
. . . succeeds in freeing himself from karmic conditionings . . . and be-
comes the master of his destiny".[31]

Eliade focuses on Time as a mythic element. He tells us:

> The abolition of profane time and the individual's projection into mythical time
> do not occur . . . except at essential periods . . . when the individual is
> truly himself. . . . The rest of his life is passed in profane time . . . in the
> state of "becoming".[32]

We know how Lovecraft felt about Time: "The reason why TIME plays such a
great part in so many of my tales is that this *element* [my italics] looms
up in my mind as the most profoundly dramatic and grimly terrible thing in
the universe. CONFLICT WITH TIME seems to me the most potent and fruitful
theme in all human expression."[33] Time is the oceanic element which is re-
ductive of all matter. Carter is most himself in "The Silver Key" when
pursuing his paradisal childhood vision of Arkham. When he manipulates the
key and passes back into the body of Randy, he is effecting a "return to
origins" to recreate his life from the near-beginning.[34]

Eliade sees in myth two important ways of returning to the origin:

> (1) rapid and direct re-establishment of the first situation (whether Chaos or the
> pre-cosmogonic state or the moment of Creation) and (2) progressive return to the
> "origin" by proceeding backward through Time from the present moment to the "abso-
> lute beginning".[35]

Carter has experienced both. The winds which sweep him and his cadre of
ghouls to Kadath, those swift currents which thrust him toward Azathoth, and
the reduction of the universe to its chaotic beginning are the first method
mentioned by Eliade. Carter's refusal to merge with Azathoth, though, has
left him outside of the re-creation and fast-forwarded him to the city and

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29. Campbell, Hero, p. 147.
30. Mircea Eliade, Myth and Reality, tr. Willard R. Trask, Harper Colophon ed., 1963
(New York: Harper, 1975), p. 82.
31. Eliade, p. 90.   32. Eliade, p. 35.
33. H. P. Lovecraft, "Notes on Writing Weird Fiction", Marginalia, ed. August Derleth
(Sauk City, WI: Arkham House, 1944), p. 135. See also Barton Levi St. Armand, The Roots of
Horror in the Fiction of H. P. Lovecraft (Elizabethtown, NY: Dragon Press, 1977), p. 35.
34. Eliade, p. 30.   35. Eliade, p. 88.

his point of origin; he is safe, but not transformed. In the tales following *Dream-Quest* he experiences the second method, the critical portion of which involves Carter's Archetype.

The Archetype shows Carter his selves. Carter is demolished, dissolved; he is self and not-self, and the experience shatters his ego, if incompletely. Enough of the anti-hero remains to presume, inaccurately, knowledge of the key sufficient to return him from the Yaddithian segment of his quest.

Apotheosis, Campbell explains, is a stage wherein the hero is most purged and most vulnerable to the dangers inherent in the quest. The hero sees "the lost projected fantasies of his primitive physical will to live like other human beings" as if in a set of surrounding mirrors.[36] He comes to rest, at peace with his inner self and the world. He is ready to receive his boon.

Carter does see his Archetype as a supranormal being. Certainly his experience with the Being brings mirrors to mind. Yet he is not at peace with his self to the extent that he will forego venturing to Yaddith. For the anti-Hero, Time is the nearly indestructible element. Destruction of Time would be the anti-hero's boon, but Time cannot be permanently overcome; rather, it can be bent. The best Carter can do is to become a twisted alien, an image which presages the Cockroach of Kafka's tale.

Referring to the boon's location, Campbell writes: "The sleeping castle is that ultimate abyss to which the descending consciousness submerges in dream, where the individual life is on the point of dissolving into undifferentiated energy: and it would be death to dissolve; yet death, also, to lack the fire."[37] The hero claims to be seeking immortality or illumination when in fact he may want something more mundane and less heroic. Should the hero remain true to his ideal, his mind reaches "a realization of the ineluctable void".[38] His boon becomes a "life-transmuting trophy" brought back into the world.[39]

No trophy with which to return. Carter left his castle, Kadath, behind; he rejected dissolution, and in doing so he placed himself in a spiritual coma. His experience with the Being leads him to the realization that the universe is not malignant. Rather, it is uncaring of man. That, as we know, was Lovecraft's philosophy.

Sometimes the hero's return is complicated, says Campbell; sometimes he is content to stay in the supranormal world. There are also times when the world must manifest itself in the quest-realm to guide him back, and it can do so because "the two kingdoms are actually one. The realm of the gods is a forgotten dimension of the world we know."[40] Even when he returns, the hero, enlightened with the revelation that the worlds are inextricably bound, sometimes wishes to master movement between them. Campbell suggests that the manipulation of symbols is the way to this mastery, though there are times when symbols can get in the way and "block out the very light" which they are meant to convey.[41]

36. Campbell, *Hero*, p. 163.   37. Campbell, *Hero*, p. 173.
38. Campbell, *Hero*, p. 190.   39. Campbell, *Hero*, p. 193.
40. Campbell, *Hero*, p. 217.   41. Campbell, *Hero*, p. 236.

When Carter returns from Yaddith, through both space and Time, he returns as a grotesque. His return is not aided by the Archetype. We may read this as an alienation from, or misunderstanding of, Self. He has neglected to ask the right questions regarding the use of the key. The symbols get in the way in that he believes he understands them enough to control the key. He assumes rather than asks. Again, he is like the Grail knight. This puts frightening obstacles in his path.

When they become aware of Carter's problem, everyone at the hearing but Aspinwall wants to help the anti-hero's return. Aspinwall is the final obstacle. His protests upset Carter/Zkauba's metabolism and put the alien side in the ascendant. Zkauba/Carter shambles into the strange clock, presumably back into non-Time.

Running through Eliade's assertions is the notion that the mythically reborn initiate makes every attempt to become attuned to the rhythms of the universe. Zkauba/Carter's passage into the clock with the alien rhythms is mythically significant when considered from this point of view. "Attuned" has connotations of studied preparation. The anti-hero, however, engages in no meditation. Instead, he loses control and disappears through the clock. He has not achieved mastery, but he has come as close as an anti-hero may to completing his quest. Had we not seen Carter after his return through time to the Arkham of his youth, we might have assumed that his quest had been completed. Given the modern recasting of the monomyth, that would have been dissatisfying. This is why the fifth tale is so important to the cycle.

[To be continued]

Continued from p. 35:

liberty of changing the name of the hero of Rimel's "The Sorcery of Aphlar" from Alfred to Aphlar. The letter suggests that the renaming was virtually Lovecraft's only contribution to the story. Might not an identical modest change signify an undeniable Lovecraftian touch in "The Forbidden Room"?

Alas, no. In another letter to Rimel (19 November 1934) Lovecraft remarks: "I've dreamed several times of little Sam Perkins, and was pleased to see his name in your new story!"

There is no question but that the story mentioned must be "The Forbidden Room". Obviously, Lovecraft did not name the character. But did he do any other rewriting? His letters are silent on that score. The only other suggestive Lovecraftian touch is the mention of Beacon Street—a very familiar Boston avenue, even if it is transplanted to Hampdon.

No one should add "The Forbidden Room" to the H. P. Lovecraft canon, but his influence—even if not his playful editorial hand—is clearly detectable in its brief pages.

Two Biblical Curiosities
in Lovecraft

by Robert M. Price

. P. Lovecraft rejected Christianity while still a youngster, preferring *Arabian Nights* Islam, then classical paganism. In later years he considered Christian faith to be vestigial superstition. Though he did have charitable things to say about it now and again (he had respect for the integrity of the Puritans and for the aesthetic qualities of Roman Catholicism), he did not mind lampooning it from time to time in his fiction. Recent studies have explored some of these jibes.[1] Lovecraft's view of the Bible in some ways paralleled his view of Christianity. "I was not long forced to attend the Sunday school, but read much in the Bible from sheer interest. The more I read the Scriptures, the more foreign they seemed to me (SL I.10; 16 January 1915). The context of this remark implies this Bible reading took place before Lovecraft reached his eighth year. He certainly did not believe in the stories or doctrines of the Bible, but he did appreciate its literary value. His interest in the Bible as literature never abated. "Dunsany, the Bible, Grimm's *Fairy Tales*, & the *Arabian Nights* interest & delight me" (SL III.147; 24 April 1930). Indeed, one thing he appreciated about Dunsany was his "simple lyric style based on the prose of the King James Bible" ("Supernatural Horror in Literature"). Lovecraft's own copy of Scripture was the 1611 King James "Authorized Version". In this article, I want to suggest that two well-known items in Lovecraft's fiction were inspired by his Bible reading.

In a 1936 letter to Fritz Leiber, Lovecraft disclaimed any originality for his use of the Abominable Snowmen or Mi-Go, having borrowed the basic idea from genuine folklore. "Kadath in the Cold Waste is, however, my invention" (SL V.356). Kadath in the cold waste (with or without capitalization) appears several times in Lovecraft's fiction, beginning in 1921 with "The Other Gods". Five years later it appears in "The Strange High House in the Mist" (1926) and *The Dream-Quest of Unknown Kadath* (1926-27). It is mentioned in "The Dunwich Horror" (1928) and still later in "The Mound", "Medusa's Coil", and *At the Mountains of Madness*.

I suspect Kadath, as well as its desert location, may have been inspired by the biblical Kadesh. Two passages in the Book of Numbers may have

1. James Egan, "Dark Apocalyptic: Lovecraft's Cthulhu Mythos as a Parody of Traditional Christianity", *Extrapolation*, 23, No. 4 (Winter 1982) 362-76; Donald R. Burleson, "The Mythic Hero Archetype in 'The Dunwich Horror'", *Lovecraft Studies*, 1, No. 4 (Spring 1981) 3-9; Robert M. Price, "Apocalyptic Expectation in 'The Call of Cthulhu'", *Crypt of Cthulhu*, 2, No. 1 (Hallowmass 1982) 9-10.

caught Lovecraft's eye. "And they went and came to Moses, and to Aaron, and to all the congregation of the children of Israel, unto the wilderness of Paran, to Kadesh" (Numbers 13:26, KJV). "For ye rebelled against my commandment in the desert of Zin, in the strife of the congregation, to sanctify me at the water before their eyes: that is the water of Meribah in Kadesh in the wilderness of Zin" (Numbers 27:14).

The biblical Zin, too, may have stuck in young Lovecraft's mind. It lent its name to the "hellish Vaults of Zin" which Lovecraft refers to first in his poem "To a Dreamer" (1920). These vaults are the home of the ghasts in *Dream-Quest*, but in "The Mound" they are below subterranean Yoth. Abdul Alhazred apparently told much of them in the *Necronomicon* (SL IV.122).

More significant than the mere name and its origin is a parallel between a Kadesh passage in the Bible and a Kadath passage in the *Necronomicon*. Perhaps as he perused the Book of Psalms, Lovecraft was struck by the imagery of Psalm 29, a paean to the power of God seen in the fury of the storm: "The voice of the LORD breaketh the cedars; yea, the LORD shaketh the wilderness; the LORD shaketh the wilderness of Kadesh. The voice of the LORD discovereth [i.e., strips foliage from] the forests" (Psalm 29:5, 8, 9). Could this text have been running through his mind as he composed this passage: "The wind gibbers with Their voices, and the earth mutters with Their consciousness. They bend the forest and crush the city, yet may not forest or city behold the hand that smites. Kadath in the cold waste hath known Them, and what man knows Kadath?" ("The Dunwich Horror")? I think so. Note the parallel references to the divine voice as wind (obviously implied in the Psalm), the destruction of the forest, and Kadesh/Kadath in the wilderness/waste.

Of course, all this could be coincidence. Lovecraft "invented" Sarnath, too, yet there is a real Sarnath in India. Would he have claimed credit for the name Kadath if he had derived it from the Bible? Why not, if he adapted it from the similar but not identical Kadesh? Or perhaps any borrowing was unconscious, as in the case of Nyarlathotep, a name which came to him first in a dream but probably subconsciously reflects Dunsany's Mynarthitep and Alhireth-hotep.

The second case of biblical influence is direct and not in doubt. The names of Asenath and Ephraim Waite in "The Thing on the Doorstep" are of course taken from the Book of Genesis. This is no news, but there is at least a bit more to Lovecraft's choice of names than this.

Genesis 41:45 tells us that when Pharaoh made Joseph a high government official "he gave him in marriage Asenath, the daughter of Potiphera priest of On". In Genesis 46:20 we read that "to Joseph in the land of Egypt were born Manasseh and Ephraim, whom Asenath, the daughter of Potiphera the priest of On, bore to him".

Notice that Joseph is a seer; it is his prophetic gift that brings him to Pharaoh's notice. Like him, Edward Derby is a visionary child prodigy, and he comes to marry a woman named Asenath, whose father is, like the biblical Asenath's father, a priest of ancient pagan gods. But for Asenath Waite's father Lovecraft has chosen Ephraim, the name

Lovecraft and the
World as Cryptogram

by Donald R. Burleson, Ph.D.

t is evident even to casual readers of H. P. Lovecraft's fiction that the motif of cryptography—ciphers or secret writing—is one that recurs throughout Lovecraft's writing career. Evidently having imbibed at least a layman's interest in the subject in early childhood upon reading Poe's "The Gold Bug," Lovecraft returns to the fictional use of the motif again and again. In *The Case of Charles Dexter Ward* Charles Ward encounters the cipher manuscripts of Hutchinson and Curwen. In "The Dunwich Horror" Henry Armitage struggles to decipher Wilbur Whateley's cryptographic diary. "In The Whisperer in Darkness" Henry Akeley seeks Albert Wilmarth's aid in deciphering the inscription on a stone. (This would be more an act of translation than of decipherment, though the puzzling out of a message in an unknown language or script is very similar to decipherment in the usual sense—the Rosetta Stone being, in effect, a cryptographic "key" to ancient Egyptian hieroglyphs, for example. The difference, of course, is that such scripts were not deliberate concealments of meaning, but merely had their meanings lost. Lovecraft's use of cryptography on the level of metaphor actually operates close to this sense of the term "decipherment.") In "The Haunter of the Dark" Robert Blake (whose name itself is a thin "cryptographic" rendering of Robert Bloch) labours over the cryptogram found in the church in Federal Hill. Clearly Lovecraft was as fascinated with the motif of secret writing as he was with the recurrent motif of masks; indeed, a cryptogram is a linguistic mask.[1]

Lovecraft's most elaborate textual play with the cryptography motif occurs in "The Dunwich Horror," where Henry Armitage fortifies himself with the writings of numerous authorities on the subject. The amusing thing about this literary episode is that Lovecraft copied the necessary cryptographic arcana, in some spots almost verbatim, from the *Encyclopaedia Britannica*.[2] In "The Dunwich Horror" he mentions "Trithemius' *Poligraphia*, Giambattista Porta's *De Furtivis Literarum Notis*, De Vigénère's *Traité des Chiffres*, Falconer's *Cryptomenysis Patefacta*, Davys' and Thicknesse's

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1. The cipher-breaking activities to which a number of Lovecraft's protagonists apply themselves is properly termed cryptanalysis, the science of deciphering messages to which one is not supposed to be privy. Cryptography is simply the art of writing messages in cipher or code to begin with, while cryptology is the mathematical theory of cipher systems. For an excellent text on elementary decipherment of cryptosystems, see Helen Fouche Gaines, *Cryptanalysis* (Dover, 1956).

2. I am indebted to David E. Schultz for providing me with the text of the article "Cryptography" in an edition of the Encyclopaedia Britannica printed in 1900, a text no doubt virtually identical with that (in the ninth edition, 1896) to which Lovecraft had access. My own ready access at River College was to the eleventh edition, 1910; the articles in question, however, are essentially the same, suggesting that little if any updating occurred between *fin-de-siècle* editions.

eighteenth-century treatises, and such fairly modern authorities as Blair, Von Marten, and Klüber's *Kryptographik*" (*DH* 183) in the *exact* order in which they are mentioned in the encyclopaedia article. The Whateley cipher in Lovecraft's tale is said to be "one of those subtlest and most ingenious of cryptograms, in which many separate lists of corresponding letters are arranged like the multiplication table, and the message built up with arbitrary key-words known only to the initiated", reflecting the encyclopaedia reference: "The greatest security against the decipherer has been found in the use of elaborate tables of letters, arranged in the form of the multiplication table, the message being constructed by the aid of preconcerted key-words. The deciphering of them is one of the most difficult of tasks." (See Appendix.)

Thus we see that Lovecraft's actual depth of involvement in cryptanalysis was apparently that of the uncommonly well-informed layman—given his disposition, we may say that he probably would have found the real job of deciphering cryptograms as excruciatingly tedious as he found mathematics and organic chemistry to be; but, laudably enough, he took the trouble to read up on the subject to lend verisimilitude to his writing.

The overt references to cryptography in his tales, however, do not by any means exhaust the ways in which the notion of secret writing pervades his work on all levels. One notes, significantly, the scene in "The Whisperer in Darkness", where Wilmarth, the narrator, is being driven through the wild Vermont countryside by Akeley's supposed messenger Noyes; Wilmarth feels that "the very outline of the hills themselves held some strange and aeon-forgotten meaning, as if they were vast hieroglyphs left by a rumoured titan race whose glories live only in rare, deep dreams" (*DH* 247). The notion that there are hidden layers of *meaning* beneath the surface-level impressions of the world is a notion that runs through much of Lovecraft's fictive thinking, and the expression of this notion amounts to the use of the cryptography motif on the level of extended metaphor. To Wilmarth, the Vermont hills *are* a cryptogram, a "ciphertext" beneath which is hidden some "plaintext" message whose meaning has been obscured or lost.

The same sort of thing happens with many Lovecraftian characters themselves; they are often living cryptograms. For example, the Terrible Old Man, to the robbers and the townspeople, is a ciphertext whose true underlying plaintext (or real nature) is only problematically readable at best. This metaphorical usage often operates with Lovecraftian settings as well; the town of Innsmouth appears one way (an integument of encipherment) to the narrator, but has a hidden "textuality" underneath. The thing that makes the Lovecraftian ciphertext-versus-plaintext duality (the bipolar tension between seeming and being) truly unique is that unlike the common cryptanalyst, we, when we confront the Lovecraftian "cryptogram"—whether it be in the form of such characters as Dr. Muñoz or Erich Zann or Wilbur Whateley, or in the form of such settings as Kingsport or Arkham or Antarctica—we, as cryptanalysts, reading ourselves into the minds of Lovecraftian characters, often do not *know* that the common surface appearances are cryptographic in nature, and when we do "solve the cryptogram", we find the—

plaintext message invariably disturbing.

Lovecraftian characters may at times even misread the plaintext. In "The Dunwich Horror," when Henry Armitage literally solves the Whateley cryptogram (the written one—Wilbur himself is a cryptotext), he fails to solve the greater, more philosophical cryptogram that lies yawning where his "solution" leaves off. Armitage, using incantations, and aided by his colleagues Morgan and Rice (themselves meta-cryptograms on the in-joke level, since their names are derived from details of Lovecraft's experiences in western Massachusetts), does battle with the monstrous twin atop the mountain, and finally delivers a foolishly homiletic speech, to the Dunwich farmers, that makes it clear that he supposes humankind to have emerged victorious, when in fact it is equally clear that the problem for humankind is one eternally irremediable. Armitage is like a man who finds a cryptogram, solves it, sees that the plaintext reads YOUR GOOSE IS COOKED, and concludes, with a sigh of satisfaction, that he has just been invited to dinner.

The existence of further levels of hidden meaning in such cryptographic scenarios is indicative of the fact that the cryptography motif in Lovecraft metaphorically extends even to the broadest thematic levels. The suggestion is that the universe itself is a cryptogram, whose surface-level ciphertext is, in effect, a comforting patina of apparently anthropocentric "meaning" concealing the real meaning—the plaintext of an underlying universe indifferent to the presence of humankind. (This situation, where the ciphertext itself looks like, but really conceals, a plaintext, is analogous to the so-called null cipher, in which, e.g., the text "Sound echoes near Dover giving us nice sensations" conceals the message "Send guns" seen in the words' initial letters.) Many a Lovecraftian protagonist "deciphers the cryptogram" to find annihilation of soul in the text of the solution.

This notion of *world as text*—the world as a ciphertext obscuring a plaintext—relates interestingly to post-structuralist theories of literary criticism, in which literature is not so much about "the world" as about literature itself, in a web of intertextuality. For Lovecraft, even if literary texts are about the world, the world that they are about is still itself a text, a text that yields up its nether meanings only to destroy the self-assessment of the cryptanalysing intelligence, which prior to "solving the cryptogram" has moved about in a ciphertext thought to be the real world, a world in which humankind seems to have "meaning". But humankind, after descending to plaintext, finds itself (like "null" letters in a cryptogram) to have amounted to superfluous text, in light of the larger and deeper message of the cosmos. In Lovecraft's universe, to resolve the ciphertext into plaintext is, paradoxically, to lose meaning rather than to gain it—more exactly, it is to lose the illusion of meaning. If the world is a cryptogram, the meaning of its solution is that there is no meaning.

APPENDIX

Actually, today, the decipherment of such polyalphabetic systems is rather routine. But the article goes on to say: "An excellent modification of the key word principle was constructed by the late Admiral Sir Francis Beaufort. . . ." The Beaufort cipher is one of several variations on the Vigénère-type ciphers using a "multiplication-table"-like tableau of alphabets

```
                    A B C . . . Z (plain)

         (cipher) A   a b c . . . z
                  B   b c d . . . a
                  C   c d e . . . b
                  .   .  .  .       .
                  .   .  .  .       .
                  Z   z a b . . . y
```

in which successive alphabets are shifted cylindrically. In the Beaufort system, a key-word is written cyclically over the plaintext; the plaintext letter is found at the top of the table, then one looks down that column to the key letter inside the table, and finds the corresponding ciphertext letter in the left margin. For example, if the plaintext were THEOSOPHIST and the key-word were VALID, the encipherment from the table would be:

```
         Key:    V A L I D V A L I D V
         Plain:  T H E O S O P H I S T
         Cipher: C T H U L H L E A L C
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—which, up to a point, provides what one would suppose a coincidental but nonetheless startling result. (I recall that Robert Barlow once claimed that Lovecraft meant to add an extra L to the name: CTHULHUL.) It should be pointed out that, as tempting as it is to regard his early mention of theosophists in "The Call of Cthulhu" as a sly hint in this direction (and see also Robert M. Price, "Lovecraft's Use of Theosophy", Crypt of Cthulhu, Roodmas 1982), it is problematical to infer Lovecraft's having actually used such a cryptographic scheme to concoct the name CTHULHU, since even though he refers (SL V.11) to "my rather careful devising of this name", the encyclopaedia episode suggests that his involvement in cryptography was of limited sophistication. The key-word VALID ("discovered" by trial-and-error back formation) is of unclear motivation in such a scheme in any case, and in general one must avoid the sort of automatic inferential freeplay committed by Ignatius Donnelly when he wrote The Great Cryptogram (of which W. Paul Cook, interestingly, had a copy, purchased in Lovecraft's presence) to "prove" that Shakespeare's plays are riddled with cryptograms that reveal that Bacon wrote them; for an amusing account of this bit of crypanalytic psychopathology, see David Kahn, The Codebreakers (Macmillan, 1967). Nevertheless, if the THEOSOPHIST phenomenon cited above is a coincidence, it is,

in terms of probability theory, a stunningly remarkable one. (By the way, for the record, if one enciphers THEOSOPHY the same way, the resulting ciphertext is CTHULHULEK.) On a similar note, as a cryptanalyst I have sometimes been tempted to wonder whether PH'NGLUI MGLW'NAFH CTHULHU R'LYEH WGAH'NAGL FHTAGN (in "The Call of Cthulhu") may be a cryptogram; it rather *looks* like one, but, alas, is probably not—one finds it difficult to account for the presence of the names CTHULHU and R'LYEH (if they are pieces of ciphertext) in both the ciphertext and the given translation-plaintext (though the passage logically *could* still be a ciphertext and the translation an unrelated fabrication). Besides, as Steven J. Mariconda has pointed out ("On the Emergence of 'Cthulhu'", *Lovecraft Studies*, 6, No. 2 [Fall 1987] 57), Lovecraft originally intended L'YEH. (I think that conceivably this could be a phonetic reversal of *hell*, like "L'thaa" and *Athol*.) A curious fact about the PH'NGLUI text (of which Lovecraft's narrator says "the word-divisions being guessed at") is that it is exactly the same number of letters in length as the translation that is provided. Again, this is probably without significance, but with a writer so addicted to textual in-joking as Lovecraft was, one can scarcely be sure, even when he denied (as he did: W. Paul Cook, *In Memoriam* [1941; rpt. Necronomicon Press, 1977], 71) any "derivative" source for the name Cthulhu.

Continued from p. 13:

of the biblical Asenath's *son*. Why? Perhaps he just liked the sound of "Ephraim Waite" better than that of "Potiphera Waite". But perhaps by transferring the name of Asenath's son to her father, Lovecraft is hinting at the story's *mind*-transference between child and father. Or rather he may have thought in view of the plot he had in mind, it would be amusing to make this change.
    Certainly neither of the suggestions put forth here affects the interpretation of Lovecraft's stories; they are merely curiosities, but interesting ones, I think.

BRIEFLY NOTED

    Lovecraft's foreign recognition continues to spread. In an anthology of criticism edited by Franz Rottensteiner, *Die dunkle Seite der Wirklichkeit* (Frankfurt am Main: Suhrkamp, 1987), is reprinted Kenneth W. Faig's pioneering biographical study, "Howard Phillips Lovecraft: The Early Years 1890–1937", in a German translation. Lovecraft's *The Case of Charles Dexter Ward* has been translated into Portuguese by Manuel João Gomes (Publicações Dom Quixote, 1987). Thanks to Kenneth W. Faig and António José Antunes Monteiro for these pieces of information.

Commercial Blurbs

by H. P. Lovecraft

[*The following series of articles, hitherto unpublished, appear to have been written in 1925 for a trade magazine in which Lovecraft's associate Arthur Leeds was involved. A passage in Lovecraft's letter to Mrs F. C. Clark (28 May 1925) seems to allude to them: "Leeds and I had talked very seriously about the Yesley writing venture; and when I rode town town with Leeds I continued the conversation, getting more and more workable details from his kindly and willing lips. . . . He agreed to shew me the ropes thoroughly, and see that my articles (which need not be signed) received proper sales treatment; and predicted that I ought to stand as good a chance at making money as himself or anybody else who has proved he can do it. And I told him I would tackle the thing—and he means to send me my first assignment in a week or two, when he can get together the leads best suited to me (real estate, largely) and find the right models for imitation among his old magazines." (SL II.13.)*—Ed.]*

Beauty in Crystal

n the leisurely days before the Revolution, when American craftsmanship and domestic life reached their greatest height in pure taste and subdued richness, there was no more notable product in the Colonies than the marvellously beautiful glassware of Heinrich Wilhelm Stiegel. The story of this brilliant immigrant, ironmaster, and glassblower, little known outside his chosen region of Pennsylvania, is itself a drama of the keenest interest; but today he is best remembered by the crystal perfections which he evolved in the great glass works founded in 1765 to supplement his already prodigious iron manufacture.

For this there is small wonder, since glassware is a prominent and carefully chosen item in every home of cultivation, and Stiegel was able to satisfy the most fastidious. The leading households of colonial America, demanding a variety of exquisite and classically moulded tableware and vases to suit every use, every type of interior decoration, and every choice of flowers and delicacies, soon recognised the supremacy of Stiegel's workmanship; and ordered in immense quantities the lovely and resoundingly bell-like pieces whose modelling and colouring so far surpassed anything previously available. These diamond-clear wineglasses, majestic opal vases in relief, superbly patterned tumblers, enamelled mugs and cordial bottles,

jade-green and amethyst cruets and carafes, and above all the famous blue
creations with their undertones of green and purple, form priceless heir-
looms today for those fortunate enough to inherit them. Persons not so for-
tunate must rely upon the museums.

Luckily, however, the tradition of Stiegel is not without its upholder
in the present age; and what his ware was to our forefathers, the celebrated
"Steuben Glass" of the Corning Glass Works, Corning, N.Y., may be justly
said to be to us. In this choice commodity we have a living source of the
same rare beauty which a century and a half ago came only from the Stiegel
furnaces; a beauty not a whit corroded by the haste and carelessness of our
mechanical era, but shining as restfully and restrainedly as its colonial
predecessor.

In Steuben Glass all the nicety and sense of fitness which character-
ised the best historical glasswares is retained unimpaired, yet not without
permitting the creation of pieces adapted to the most modern uses. Here may
one find vases of the exact shade and shape to blend with one's favourite
blossoms, goblets to add sparkle to one's particular scheme of dining-room
ornamentation, salad and iced-tea sets that fit each special occasion, and
comports, sweetmeat-jars, and perfume and cigarette boxes that present the
widest possibilities as gifts. The infinite diversity of blues, greens,
ambers, and other tints vie with the crystal-clear models for intrinsic
loveliness; and in all there resides that intangible and aristocratic charm
which only artistically conceived and hand-executed glassware can attain.

Happily, these heirlooms of the future are obtainable at very sensible
prices, and at most of the better-grade jewellers', glass and china shops,
and department stores. To know their details and varieties in advance,
though, it is best to send to Steuben Division, Corning Glass Works, Corn-
ing, N.Y., for the firm's free illustrated brochure. Therein one may behold
the inmost spirit of the colonial Stiegel reincarnated in the twentieth
century; and in the very region where a grateful congress voted a rural es-
tate to that other mighty voyager from the Rhine valley—Baron Steuben.

The Charm of Fine Woodwork

In the recent renaissance of taste in domestic architecture and fur-
nishing, nothing has figured more importantly than woodwork. We all know
the superlative fascination of the Colonial doorway, which seemingly took
its place among the lost arts in the nineteenth century, nor can any beauty-
lover remain unmoved by the matchless grace of the old-time interiors with
their arches, mouldings, mantels, door-frames, wainscoting, window-seats,
and china-cupboards. These things, for two or three generations banished
by patterns of the most incredible heaviness, ugliness, and grotesqueness,
are again coming into their own; and once more the wood-carver rises to
prominence as a moulder of charm and atmosphere.

The standard source of fine and enduring woodwork in America today is
the Curtis Companies, Inc., of Clinton, Iowa. Realising how completely we
are surrounded by woodwork at every turn of our daily lives, and how es-

sential it is to keep that woodwork at a high artistic level, this firm has recaptured the conscientious Colonial standard of taste and beauty; and offers a variety of carefully evolved and architecturally sound designs for every conceivable purpose. With selected and seasoned woods and fastidious workmanship the antique level of sumptuous restfulness has been achieved anew, and no modern householder need worry lest his doors, staircases, panelling, and kindred accessories fall below the ideal of his entire scheme in artistic finish and historical correctness.

Curtis Woodwork embraces both the usual structural units and the cleverest contrivances of built-in or permanent furniture, such as bookcases, dressers, buffets, and cupboards. Every model is conceived and created with the purest art, ripest scholarship, and mellowest craftsmanship which energetic enterprise can command; and made to conform rigidly to the architecture of each particular type of home. The cost, considering the quality, is amazingly low; and a trademark on the individual pieces prevents any substitution by careless contractors.

It would pay those interested in fine woodwork to send for the free booklets of the firm—one on Interior Doors and Trim and another on Permanent Furniture—addressing The Curtis Companies Service Bureau, 281 Curtis Building, Clinton, Iowa. More elaborate plan books for all styles of dwellings are furnished at one dollar each, or free through certain dealers.

With woodwork always before one's eyes for better or worse, and comprising at least a sixth of the whole cost of a house, the contemporary homebuilder is fortunate in having so authoritative a service to depend on. Curtis taste and quality are a reliance which the years have tested and found adequate.

Personality in Clocks

If one were looking for an ideal symbol of that early American taste, enterprise, and craftsmanship which so strongly shaped our national character and gave to our now treasured "antiques" the whole basis of their appeal, one could find no object more fitting than the Yankee pendulum clock.

The homes of our ancestors received much of their typical charm from the accurate and artistic timepieces of such master technicians as Simon and Aaron Willard of Massachusetts—the former of whom invented and first manufactured the celebrated "banjo" clock—while the whole life and industrial history of Connecticut were moulded by the famous group of clockmakers beginning with Thomas Harland and culminating in Eli Terry and Seth Thomas.

Today the tall "grandfather" clocks of makers like the Willards, Daniel Burnap, or Silas Hoadley, the Connecticut shelf clocks on the order of Terry's pillar and scroll-top model of 1814, or the various "banjo" designs of Simon Willard and Elnathan Taber, are among the most prized heirlooms and collectors' items in the country.

All this is not without reason, and would never have occurred in connexion with a carelessly stereotyped and wholly commercialised product. It

is true that the early clockmakers were business men—often pedlars—but they were really much more than that. They put into their work all of the scrupulous thoroughness and honest zeal which marked their age, nor were they satisfied till they had furnished the maximum accuracy of works and most choicely quiet beauty of case for the least possible price. Eli Terry, for example, ceased to make a certain clock after a year's trial because he found he could do better, though at no greater profit.

But our own age is not without clockmakers to carry on the great tradition. The Colonial Manufacturing Company of 109 Washington Street, Zeeland, Michigan, has studied the clock needs of the modern home as Terry and the Willards studied those of another time; and has produced as a result a series of designs surpassed by none for beauty, accuracy, and appropriateness. We here find the same individual craftsmanship which distinguished the older colonial article, embodied in a variety of tall and other patterns, each perfect of its kind, impeccable in historic background, unequalled for mechanism by any clock in America or Europe, and made complete by the mellowest and most musical of chimes.

Colonial Clocks, about which the company will gladly send a free booklet on request, are created with a keen realisation of the permanence and strategic decorative importance of the great clock in an American home. Artistic insight and conscience enter into their building, for the makers acutely visualise the clock as a focus of domestic cheer and nucleus of household life. They understand that the face and voice of a clock must be such as will never pall or grate throughout the years, and that a family's best traditions must find an echo in its intimate furniture.

A Real Colonial Heritage

One of the first fruits of our modern revival of Early Americana has been the welcome disappearance of ugly and nondescript household furniture, and the flooding of the market with patterns based on the classic colonial ideal. The horrors of mission and golden oak have gone to join those of haircloth and black walnut, and shop windows of today shew a very creditable array of rich woods and chaste designs in the manner of the Jacobean, Queen Anne, and Georgian designers.

Seldom, however, can our mechanical civilisation quite approach the elder spirit of thoroughness and individual craftsmanship. The bulk of the newer furniture is not offensive, but it is negative. Its vast quantity production forbids the loving attention to detail which marked the careful output of cabinet-makers like Duncan Phyfe, while widespread industrial conditions make harder and harder the achievement of such conscientious solidity as was possible to master-workmen who personally selected and seasoned their woods, created their own ornamental adaptations with mature original artistry, and thought less of intensive selling than of building something as perfect as possible of its kind. One cannot, for example, imagine the average frail, commercial "knock-down" furniture of our day as a potential heirloom to be bequeathed from generation to generation.

The exception which proves the rule is "Dansk" furniture, created in special New England factory-studios for the Erskine-Danforth Corporation, whose new and commodious Manhattan showrooms were opened a year and a half ago at 383 Madison Avenue, opposite the Ritz-Carlton. Here, if nowhere else, we have a genuine perpetuation of the old-time atmosphere; and a painstaking construction of classically derived pieces from tried walnuts, maples, and Cuban mahogany in a fashion likely to resist the wear and tear of coming centuries. Here, indeed, we have one remaining place where a person of taste may buy the future heirlooms of his great-grandchildren, and actually "found a household" in a sense which modernity has almost forgotten.

Free from the superficial and almost contemptuous attitude toward art and scholarship which many strictly commercial enterprises nowadays profess, the Erskine-Danforth Corporation has without sacrifice of surprisingly moderate prices adopted the highest standard of historic accuracy and exact beauty of detail in the choice of its models. American domestic life from the landing of the Pilgrims to the decadence of style in the eighteen-thirties has been minutely and appreciatively searched for inspirations, and all the country's leading collections have contributed their share toward the making of a wide and versatile body of designs authentically expressive of every phase and period of our lineal tradition. A consistently "Dansk" furnished home, besides enjoying the friendly and livable quality conferred by quiet attention to the most modern needs (and one Georgian "Dansk" desk offers even an unobtrusive compartment for the radio!), has meaning, repose, mellowness, and associations; nor is it likely to violate any aesthetic or historical convention, great or small.

Under this label we may rove at will through the colonial age, choosing a Queen Anne mirror, a chintz-upholstered wing rocker, a Plymouth cupboard, a six-leg highboy, a Chippendale secretary in the Salem manner, or a delicate Empire four-poster, with equal confidence in the faithfulness of the article to its type and antecedents. "Dansk" furniture, in short, is really less of a reproduction than a legitimate continuation of the good old Yankee spirit; and forms perhaps the only contemporary colonial ware which a trained connoisseur would be likely to mistake for the actual products of the seventeenth, eighteenth, and early nineteenth centuries.

A True Home of Literature

There are few persons, perhaps, who have not wondered at one time or another why the average bookstore does not more fully live up to its obvious possibilities. Necessarily frequented by every sort of literature-lover, it ought logically to become a vital meeting-place for the bookish and the scholarly—the definitely individualised nucleus and headquarters for many a group of wits or informal cultural circle. Yet in most actual cases such a place is provokingly content to remain a mere emporium without distinctiveness or personal appeal; an emporium so little different from any other that the unimpressed customer cares not a whit whether he buys his next book there or at the shop across the way.

It has remained for Paterson, New Jersey, to break ground so far as America is concerned for a newer and sounder custom. Misses Helen and Daisy Modeman, proprietors of the Alexander Hamilton Book Shop at 22 Hamilton St., have visualised the need and the opportunity; and in enlarging their popular establishment to twice its former size have adopted features not heretofore to be met with except at such rare European bookselling salons as Pergolan's near the Sorbonne in Paris.

In an addition measuring forty-five by fifteen feet, with commodious office balcony and space for a vast variety of desirable used books, will be installed a tasteful and hospitable reading-room designed to meet the user's comfort of choice lettered spirits and societies of booklovers. There, amidst friendly shelves, mellow woodwork, quaint recesses, and a delightful fireplace of antique brick bearing the appropriate inscription "Ye Ornament of Ye House of Ye Guest Thereof", the Misses Modeman will act as hostesses to literary Paterson; providing that reposeful background which is almost the inherent right of a great and all-embracing storehouse of written knowledge, tradition, and romance. Of business-like library formality and austerity there will be none. Instead, we shall find a cheerful home where all our favourite characters of the printed page will vie with one another to welcome us.

Paterson is singularly fortunate in possessing this novel and truly metropolitan enterprise; an enterprise which ably emancipates the city from literary dependence on any of the larger centres of population. The stock is as exceptional as the atmosphere, and competes on equal terms with that of the most esteemed Manhattan book marts. "Nothing too good for our clientele" is a well-fulfilled Modeman motto.

Besides the standard line there is a select department of rare and valuable books, soon to be increased to such proportions that the connoisseur in every branch may have a chance to indulge his bibliomania without seeking outside specialists. Truly, the Alexander Hamilton Book Shop holds an unique and indispensable place among the intellectual influences of its community; and is an achievement worthy of study and emulation in every corner of the nation.

BRIEFLY NOTED

Jason C. Eckhardt has produced one of the most unique items in the history of Lovecraft studies with *Off the Ancient Track: A Lovecraftian Guide to New-England and Adjacent New-York* (Necronomicon Press, 1987; $3.50). In this volume we are presented with a sheaf of maps and illustrations—all drawn by Eckhardt—of important sites in Lovecraft's life and work: such things as the Shunned House, St John's Churchyard, the Lovecraft/Phillips plot at Swan Point Cemetery, and the like. Eckhardt's hand-drawn maps of Providence, Boston, Marblehead, and New York are miracles of precision and accuracy, and can actually be used to trace the sites by car or on foot. Apt quotations from Lovecraft's works accompany the illustrations.

A Guide to the Lovecraft Fiction Manuscripts at the John Hay Library
(part 1)

by S. T. Joshi

fter the publication of my essay, "Textual Problems in Lovecraft" (*Lovecraft Studies*, Spring 1982), and my three-volume corrected edition of Lovecraft's collected fiction (Arkham House, 1984-86), several critics have called for further information on the manuscript sources of Lovecraft's tales. I provide such information here. The following article will allow the reader to understand how and why I made certain decisions regarding the texts of Lovecraft's fiction. This essay was written before the emergence of my editions; accordingly, when I refer to "Arkham House editions", I allude to those editions prior to my own.

This listing is divided into two parts: a) works by Lovecraft alone; b) revisions and collaborations. Considerable attention has been given to the transmission from the autograph manuscript (A.Ms.) to the typewritten manuscript (T.Ms.) through important publications of the story to the present day. In many cases it has been revealed that the texts have suffered considerable damage in the course of forty to sixty years of transmission. The revisions and collaborations usually require an explanation of the very process of composition, since this usually has much to do with the textual history of the work. While manuscripts exist for almost all of Lovecraft's original works, the manuscripts for his revisions and collaborations are comparatively few.

Some abbreviations have been used to denote important appearances of Lovecraft's work. They are as follows:

    AH 1939 = The Outsider and Others (Arkham House, 1939)
    AH 1943 = Beyond the Wall of Sleep (Arkham House, 1943)
    AH 1944 = Marginalia (Arkham House, 1944)
    AH 1963 = The Dunwich Horror and Others (Arkham House, 1963)
    AH 1964 = At the Mountains of Madness and Other Novels (Arkham House,
        1964)
    AH 1965 = Dagon and Other Macabre Tales (Arkham House, 1965)
    AH 1970 = The Horror in the Museum and Other Revisions (Arkham House,
        1970)
    SL = Selected Letters I-V (Arkham House, 1965-76)

All the above editions of Lovecraft's tales were prepared by August Derleth.

A. Works by Lovecraft Alone

1. _At the Mountains of Madness._ a) A.Ms., 80 pp.; b) T.Ms., [1] + 115 pp.

     The A.Ms. is Lovecraft's original draft, written in pen, extensively
revised and interlined, and slightly revised at a later date in pencil. The
last page records the dates of writing: "Begun Feby. 24, 1931. / Finish'd
March 22, 1931." The T.Ms. was prepared by Lovecraft, and was "Finished
May 1, 1931" (cf. p. 115; how typical of Lovecraft to note the completion
of what must have been an arduous series of sessions at the typewriter!).
The title page of the T.Ms. bears a handwritten "Schedule of Circulation"
(persons to whom the ms. was to be sent before publication): August Derleth
to Donald Wandrei to Clark Ashton Smith to Bernard Austin Dwyer to Love-
craft.
     Textually this work is the most curious of all Lovecraft's tales.
Lovecraft revised the tale in the process of preparing the T.Ms.; but the
text of the tale as ultimately printed (_Astounding Stories_, Feb.-Mar.-Apr.
1936; AH 1939, 1964) diverges radically from the T.Ms. Some of these di-
vergences seem to stem from revisions made later by Lovecraft: the text con-
tains several passages where the hypothesis is made that the antarctic con-
tinent might originally have been two land masses separated by a frozen sea;
this hypothesis was proven false by various expeditions to the antarctic in
1933-35, hence Lovecraft must have revised the passages. These passages
(cf., e.g., AH 1964, p. 8) are revised in all printed appearances, but not
in the T.Ms. or A.Ms.; Lovecraft must have made a carbon copy of the T.Ms.,
made the revisions there, and had this text sent (through Julius Schwartz)
to _Astounding Stories_. The _Astounding_ text, however, contains many other
divergences from the T.Ms., and most of these are probably editorial alter-
ations by _Astounding_ and not revisions by Lovecraft. In some cases, how-
ever, it is difficult to decide whether the divergences are by Lovecraft or
by _Astounding_. The Arkham House texts follow not the _Astounding_ text nor
the T.Ms., but Lovecraft's own annotated copies of _Astounding_ (now in the
John Hay Library), where he has pencilled in many (but by no means all) the
deletions and alterations made by _Astounding_. The Arkham House texts thus
still contain some 1500 divergences from the text as Lovecraft probably in-
tended it.

2. "Azathoth." A.Ms., 2 pp.

     A fragment of a never-completed novel (cf. SL I.185). The ms. is Love-
craft's original draft in pen, bearing some revisions and interlineations.

3. "Beyond the Wall of Sleep." T.Ms., 12 pp.

     The T.Ms. was prepared by Lovecraft, but incorporates some revisions
made after the tale's first appearance (_Pine Cones_, October 1919). Since

the next publication (*The Fantasy Fan*, October 1934) followed the T.Ms.,
it must have been prepared between 1919 and 1934; and since the verso of
one sheet contains a letter to Lovecraft dated July 1925, the T.Ms. was
probably prepared about this time. *Weird Tales* (March 1938) followed the
Fantasy Fan appearance (which made numerous errors in the text) and the
Arkham House editions followed the *Weird Tales* text.

4. ["The Book."] A.Ms., 3 pp.

The title, as well as the date of writing ("1934?"), were supplied by
R. H. Barlow, and are written on the ms. The draft is somewhat revised and
interlined, suggesting an actual tale rather than merely the record·of a
dream. The date of writing is uncertain, but the script is the very small,
close hand of Lovecraft's later years, hence 1933 or 1934 may be a prob-
able conjecture (see now my article, "On 'The Book'", where the dating of
late 1933 is hypothesised). The last paragraph has been written at a some-
what later time in pencil.

All appearances derive from Barlow's edition in *Leaves* (1938), which
followed the ms. accurately enough.

5. "The Call of Cthulhu." T.Ms., [1] + 32 pp.

The T.Ms. was prepared by Lovecraft. The first appearance (*Weird
Tales*, February 1928) followed the T.Ms., but made its usual editorial al-
terations; this text was followed in the Arkham House editions. When the
tale was to be anthologised in Harré's *Beware After Dark!* (1929), Lovecraft
sent the T.Ms. (or a copy of it) to Harré, hence the text there is quite
superior to the texts deriving from *Weird Tales*, although the Harré text
is by no means wholly faithful to the T.Ms.

6. *The Case of Charles Dexter Ward*.
   a) A.Ms., [1] + 147 + [10] pp.
   b) T.Ms., 23 pp. (incomplete).

The A.Ms. is written on the back of correspondence to Lovecraft and
other odd pieces of paper widely differing in size and shape. It contains
extensive revisions, deletions, and interlineations, more toward the be-
ginning than toward the end. The last page of the A.Ms. records the date
of completion: March 1, 1927. (Contrast this with the date of November 1927
given by L. Sprague de Camp or 1927-28 given by Derleth.) The T.Ms. was
prepared by R. H. Barlow, and is partially corrected by Lovecraft.

The first printed appearance (excluding the abridged version in *Weird
Tales*, May-July 1941) was in AH 1943; it did not follow the T.Ms., but
worked wholly from the A.Ms. No sign of the T.Ms. prepared by Donald Wan-
drei (cf. Derleth and Wandrei, letter to the editor, *Weird Tales*, May 1941)

has come to light; perhaps Lovecraft destroyed it (as Wandrei suggests in the letter). The Arkham House edition (especially AH 1964) contains many errors, largely because of Derleth's inability to read Lovecraft's handwriting. The T.Ms. also contains some revisions by Lovecraft which have obviously not been followed in the Arkham House editions.

7. "Celephaïs." T.Ms., 7 pp.

The T.Ms. was not prepared by Lovecraft (but bears the diaeresis which has not been followed in any printed versions), and may have been prepared by Donald Wandrei: the typewriter face does not appear to be Barlow's, and the text is apparently quite accurate—a fact not common to T.Mss. prepared by Barlow.

The first appearance (*Marvel Tales,* May 1934) followed the T.Ms., making several errors. This text was followed by the Arkham House editions, where a few more errors were made.

8. "Cool Air." T.Ms., 10 pp.

The T.Ms. was prepared by Lovecraft. The first appearance (*Tales of Magic and Mystery,* March 1928) followed the T.Ms., but made some curious editorial alterations of phrases. This text has been followed in all subsequent appearances.

9. "Dagon." T.Ms., 3 pp.

The T.Ms. was prepared by Lovecraft, and is one of the five single-spaced mss. sent to *Weird Tales* in 1923 (it is numbered "4" at the top in pencil). No copy of the double-spaced T.Ms. which Lovecraft must have sent subsequently to *Weird Tales* has been found. The existing T.Ms. must date after the first appearance (*The Vagrant,* November 1919), as it incorporates some slight revisions made after that appearance. *Weird Tales* (October 1923) followed the theoretical double-spaced T.Ms. (presumably identical to the existing T.Ms.), making comparatively few errors. All subsequent texts derive from the first *Weird Tales* appearance. Later *Weird Tales* appearances (January 1936, November 1951) made some abridgements and alterations in the text, but these are not relevant to the textual history of the tale.

10. ["The Descendant."] A.Ms., 3 pp.

The title for this fragment was bestowed by R. H. Barlow, who wrote it on the ms. and used it in its first appearance (*Leaves,* 1938). The A.Ms. contains comparatively few revisions and interlineations, and is, as Derleth hypothesised, probably the transcript of a dream.

The AH 1965 edition does not indicate that the brief first paragraph of the tale was deleted by Lovecraft in A.Ms. See now my essay "On 'The Descendant'" (_Crypt of Cthulhu,_ Candlemas 1988) for the view that this paragraph may not even belong to the fragment.

11. "The Doom That Came to Sarnath." a) A.Ms., [1] + 9 pp.; b) T.Ms., 9 pp.

The A.Ms. is not the original draft, as it bears no revisions and interlineations whatever; moreover, it incorporates some revisions made after the first appearance (_The Scot,_ June 1920), hence must date after that appearance. Perhaps Lovecraft recopied the text from the _Scot_ appearance (a comparatively accurate one), making revisions along the way. The A.Ms. is still in a youthful hand, however, and probably does not date beyond 1925. The T.Ms. was probably prepared by Barlow, since it is rather inaccurate and bears some autograph marks which seem to be in his hand.

The second appearance (_Marvel Tales,_ March-April 1935) followed the T.Ms.; the _Weird Tales_ appearance (JUne 1938) followed the _Marvel Tales_ text; AH 1943 followed the _Weird Tales_ text; AH 1965 followed the AH 1943 text. Each appearance repeated the errors of the preceding text and made new ones, so that the latest text departs radically from the A.Ms.

12. _The Dream-Quest of Unknown Kadath._
    a) A.Ms., 110 pp.
    b) T.Ms., [1] + 68 pp. (incomplete).

The A.Ms. is not as extensively revised and interlined as that of _The Case of Charles Dexter Ward,_ indicating that less polishing was done on what Lovecraft regarded as "practice in carrying plot threads for a considerable distance" (SL II.99). It is written entirely on the back of correspondence to Lovecraft. Lovecraft debated upon the title of the novel (cf. verso of p. 1), but finally settled on the one as we know it. The T.Ms. was prepared by Barlow, and contains almost no corrections by Lovecraft: even some words which Barlow could not decipher from the A.Ms. (e.g. "immanent" in paragraph 2) were not supplied by Lovecraft. He did, however, alter some names on the T.Ms. (e.g. "Thok" for "Throk"; cf. "To a Dreamer", l. 13). In the first appearance (AH 1943) the editors followed the T.Ms. until it left off, then worked from the A.Ms. Their text is not bad (since August Derleth could read Lovecraft's hand somewhat better than Barlow), but there are still some ludicrous misreadings (e.g. "air out" for "an ant"—cf. AH 1964, p. 375). The Arkham House text contains some 400 errors.

13. "The Dreams in the Witch House."
    a) A.Ms., 34 + [1] pp.
    b) T.Ms., [1] + 35 pp.

The A.Ms. (which does not include a hyphen in "Witch House") is one of Lovecraft's few pencil drafts, and is therefore somewhat difficult to read now. It contains extensive revisions, interlineations, and deletions. The last page records the date of completion: "Feby. 28, 1932". The T.Ms. was prepared (without Lovecraft's knowledge) by August Derleth (cf. SL IV.146), and, though making some severe errors, actually follows Lovecraft's text not inadequately.

Derleth sent the T.Ms. to *Weird Tales* (cf. SL IV.154), where it appeared—with the usual editorial alterations—in the issue for July 1933. The *Weird Tales* text made some celebrated blunders which Lovecraft pointed out when he read the galleys (cf. SL IV.213), but which were not corrected before publication. Lovecraft's copy of the issue (John Hay Library) contains only one correction in pencil ("known" for "human"). The first book appearance (AH 1939) wisely followed the T.Ms., hence its text is fairly sound; but the reprint (AH 1964) made the curious mistake of following the *Weird Tales* appearance, with the result that its text is very poor. One is at a loss to understand why Derleth did not use his own earlier text to prepare the later one.

14. "The Dunwich Horror." T.Ms., [1] + 48 pp.

The T.Ms. was prepared by Lovecraft, but bears curious marks made apparently by Barlow, where parts of the text have been bracketed off. These marks seem, however, to have had nothing to do with the transmission of the text. There is also a note by Barlow on the title page alerting Derleth to a typographical error between pp. 30 and 40 of the ms.; this error corresponds to a passage on p. 194, l. 4 of the AH 1963 text, where "out. 'It's . . ." was on the T.Ms. rendered as "out, 'It's . . ."

The textual history of the tale is simple. *Weird Tales* (April 1929) followed the T.Ms., making the usual alterations. AH 1939 also went back to the T.Ms., making few alterations; the AH 1963 text followed AH 1939. Few errors thus exist in the latest edition of the text.

15. "Facts concerning the Late Arthur Jermyn and His Family." T.Ms., 5 pp.

This is another of the T.Mss. prepared by Lovecraft and sent to *Weird Tales* in 1923 (numbered "5" at the top in pencil). It must date after the first appearance in *The Wolverine* (March–June 1921), since the T.Ms. incorporates revisions made after that appearance. The ms. (or a double-spaced version of it) was followed by *Weird Tales* when the tale appeared in the issue for April 1924. More than the usual amount of editorial alterations (primarily in paragraphing) were made, but fortunately all Arkham House editions derive from the T.Ms., hence are comparatively sound.

16. "The Festival." T.Ms., 10 pp.

    The T.Ms. is not by Lovecraft, and may be by Donald Wandrei (it seems
comparatively accurate); moreover, it must date after the first appearance
(_Weird Tales_, January 1925), since it incorporates revisions made after that
appearance. It is not certain whether the second _Weird Tales_ appearance
(October 1933) followed the T.Ms. or the first _Weird Tales_ printing: it does
incorporate most of the revisions, but repeats many of the editorial alter-
ations made in the first appearance. Probably Lovecraft merely sent to _Weird
Tales_ a list of the revisions in the tale. The Arkham House editions derive
from the T.Ms., hence contain comparatively few divergences from it.

17. "From Beyond." A.Ms., 11 pp.

    The A.Ms. is Lovecraft's original draft, written on the back of cor-
respondence to him. The last page records the date of writing: "Novr. 16,
1920". No T.Ms. has come to light, but one must have prepared for the tale's
first appearance (_The Fantasy Fan_, June 1934). That appearance contains
certain important divergences from the A.Ms. (particularly in paragraphing)
which are probably not printing errors but revisions made in the hypothet-
ical T.Ms. It appears, however, that Lovecraft may not have prepared the
T.Ms. himself: although the _Fantasy Fan_ appearance contains some phrases
not in the A.Ms. (which might easily have been added on the T.Ms. by hand),
there are other omissions and errors in the appearance which may be attrib-
uted more to its derivation from a faulty T.Ms. than from errors of its own.
Moreover, the A.Ms. contains certain marks and annotations by Lovecraft
(e.g. the fact that the central character's name is to be changed from
"Henry Annesley" to "Crawford Tillinghast") which would be superfluous un-
less Lovecraft were making instructions for someone else preparing the T.Ms.
Nevertheless, some of the divergences between the A.Ms. and the _Fantasy Fan_
appearance are surely due to wilful revisions by Lovecraft. The Arkham
House editions derive from the _Fantasy Fan_ appearance, making some addi-
tional errors and correcting some obvious printing errors made there.

18. "He." T.Ms., 12 pp.

    The T.Ms. was prepared by Lovecraft; the date of writing is written on
the last page ("Aug. 11, 1925") but in Barlow's hand; the date is, never-
theless, corroborated by an entry in Lovecraft's unpublished _Diary_ for 1925
(John Hay Library). The T.Ms. was sent to _Weird Tales_, where it appeared
with the usual alterations in the issue for September 1926. The Arkham
House editions derive, however, from the T.Ms., and thus are fairly accu-
rate.

19. "Herbert West—Reanimator." T.Ms., 3 + 3 + 3 + 3 + 3 + 3 pp.

     The T.Ms. is single-spaced and each of the six episodes is numbered
separately; it is likely that Lovecraft sent each episode separately for
the serialisation in *Home Brew* (February-July 1921). Arkham House seems
to have followed the *Home Brew* appearance when reprinting the tale (AH 1943).
The *Weird Tales* serialisation (March 1942-November 1943) is irrelevant to
the textual history of the story, since all subsequent publications derive
from AH 1943. AH 1965 leaves out some phrases from the text and makes many
other errors.

20. "History of the Necronomicon."
     a) A.Ms., 2 pp.
     b) T.Ms., 2 + [1] pp.
     c) T.Ms., [1] + 3 pp.

     The A.Ms. is written on the front and back of a letter to Lovecraft
(cf. *Lovecraft at Last*, pp. 104-5); in the corner of the first page Love-
craft has given the ms. to Barlow ("the Curator of the Vaults of Yoh-Vombis")
in exchange for preparing a T.Ms. of the work ([c]). The first T.Ms. ([b])
was prepared (apparently from the A.Ms.) by Wilson Shepherd and contains
alterations and additions by him in pencil. Obviously he used this T.Ms.
to prepare his pamphlet of 1938. Barlow's T.Ms. is not as inaccurate as
Shepherd's but still contains some errors. All subsequent appearances de-
rive from Shepherd's pamphlet.

21. "The Horror at Red Hook." T.Ms., 24 pp.

     The T.Ms. (typed on the back of correspondence received by him) was
prepared by Lovecraft; the A.Ms. is now in the New York Public Library. The
last page of the T.Ms. records the date of writing ("August 1-2, 1925") in
Barlow's hand, but it is confirmed by the aforementioned *Diary* of 1925 (see
the description of "He").
     The T.Ms. was sent to *Weird Tales,* where it appeared (January 1927)
with the usual alterations. The Arkham House editions derive from the T.Ms.,
hence are quite accurate.

22. "The Hound." T.Ms., 5 pp.

     This is another of the mss. sent to *Weird Tales* in 1923, although no
number is written at the top. The T.Ms. contains some last-minute revisions
by Lovecraft in pen (suggested by C. M. Eddy; cf. SL I.292) which were in-
corporated in the first appearance—*Weird Tales,* February 1924. AH 1939
derives from the first *Weird Tales* printing, and is as a result quite in-
accurate, since *Weird Tales* made extensive alterations in the text (par-

ticularly in paragraphing). The second _Weird Tales_ appearance (September 1929) follows the first, hence is textually irrelevant.

23. "In the Vault." T.Ms., [1] + 10 pp.

    The T.Ms. was prepared by Lovecraft; it bears some revisions both in pencil and in pen by him, and apparently some marks made by Barlow and perhaps even August Derleth. Lovecraft sent the T.Ms. (before making the pencil revisions) for publication in _The Tryout_ (November 1925); then, as Lovecraft was circulating the ms. to his associates, Derleth decided to type a new draft (cf. SL IV.25) and sent it to _Weird Tales_, where it was published in the June issue for April 1932. Derleth apparently typed from the T.Ms. before it was revised in pencil, for the _Weird Tales_ text does not include the revisions; moreover, aside from making errors, Derleth may have made wilful alterations in the text: the last line is italicised in _Weird Tales_, but is not italicised in the _Tryout_ appearance; the line is underscored in pencil in the existing T.Ms., but in a pencil apparently different from that used by Lovecraft to make his revisions. Was this italicisation added by Derleth? Barlow's annotations include only elucidations of some of the revisions which Lovecraft had scribbled upon the T.Ms. The Arkham House editions derive from the _Weird Tales_ appearance, hence are rather inaccurate, since _Weird Tales_ made many alterations, aside from not incorporating the revisions which Lovecraft may have made after the _Weird Tales_ appearance (or, at any rate, after Derleth prepared the new T.Ms.).

24. "The Lurking Fear." T.Ms., [1] + 12 + [1] pp.

    Like "Herbert West—Reanimator", the T.Ms. (prepared by Lovecraft) is single-spaced, though numbered consecutively. Curiously, all important publications derive from the T.Ms.: the first appearance (_Home Brew_, January-April 1923), the _Weird Tales_ appearance (June 1928), and the Arkham House editions (AH 1939, 1965). None can be said to be any better than the other: if anything, the _Home Brew_ text (rpt. Necronomicon Press, 1977) is the least error-filled. The AH 1965 edition leaves out some lines from the earlier Arkham House editions.

25. "The Nameless City." T.Ms., [1] + 13 pp.

    The T.Ms. was prepared by Lovecraft, and is an early T.Ms., probably dating before 1925. It must, however, date after the first appearance (_The Wolverine_, November 1921), since it incorporates revisions made after that appearnace. The T.Ms. was sent to _Fanciful Tales_, appearing in the Fall 1936 issue; that publication made many errors in the text (cf. SL V.368). Unfortunately, it was followed by AH 1939, and AH 1965 derives from AH 1939; hence the latest text bears many errors, largely in the omission of words and phrases.

Did Lovecraft Revise "The Forbidden Room"?

by Will Murray

among the many young writer-friends whom H. P. Lovecraft helped on the road to a career in fiction, perhaps Duane W. Rimel is the one who fell furthest from the tree. Many others—like C. M. Eddy and Wilfred Talman—never wrote much outside of *Weird Tales;* but Rimel, although never a significant presence in *Weird Tales,* became in later years a prolific writer of pornographic novels under an assortment of bylines.

It is known that Lovecraft revised three of Rimel's early horror fantasies, "The Disinterment" (*Weird Tales,* January 1937), "The Tree on the Hill" (*Polaris,* September 1940), and "The Sorcery of Aphlar" (*The Fantasy Fan,* December 1934), as well as a poem, "Dreams of Yith" (*The Fantasy Fan,* June and September 1934).

But there is another story by Duane Rimel published during Lovecraft's lifetime which has never been examined for Lovecraftian touches.

The story is "The Forbidden Room". It appeared in Don Wollheim's fanzine, *Fanciful Tales,* Fall 1936. Stylistically, it is flat, straightforward, and would seem light-years away from Lovecraft's polished prose. But it is known that Lovecraft revisions sometimes consisted of scanty editorial intrusions and not wholesale revisions. This is especially true for the friends—as opposed to paying clients—for whom Lovecraft revised. A close examination of "The Forbidden Room" reveals at least one tiny but unmistakable Lovecraftian touch.

Like "The Disinterment" and "The Tree on the Hill", "The Forbidden Room" is set in Hampdon, an island hamlet of indeterminate location. It contains no Cthulhu Mythos elements. However, it is strikingly evocative of Lovecraft's enigmatic 1920 short story, "The Terrible Old Man".

"It is said that an old pirate once dwelt in Hampdon," Rimel's story begins, and sketches in the vague history of one Exer Jones, a reputed pirate of advanced age who lives in a mouldering old house on Beacon Street. Jones lives alone, shunned by and shunning Hampdon townsfolk, spending his nights counting his ill-gotten gold by candlelight in an upper-story room. Passersby often hear the clink of gold coins and the mumbling of Exer Jones talking to himself.

Up to this point, the similarities to "The Terrible Old Man" are unmistakable. The unnamed old man in Lovecraft's story also dwells alone in an old house, where he hoards reputed pirate gold and talks to pendulums suspended in glass bottles. In Lovecraft's story, three robbers attempt to steal the Terrible Old Man's gold and fall victim to an undisclosed but horrible fate.

In "The Forbidden Room" Exer Jones is discovered dead in his home, the

victim of a fall—or perhaps suicide. He is buried in his own backyard, his gold unclaimed because his will contains a doomful warning not to enter that upper-story counting-room. The warning is obeyed—until one Hiram Shell purchases the house, now known as Pirate House. Shell is a cranky, hermetic cobbler. But one day he suddenly displays evidence of great wealth, paying for his household purchases with antique gold coins. Suspicions are that Shell dared to enter the forbidden room.

Up to this point in the story, the Lovecraftian touches are thematic and can be easily dismissed as the work of an overly imitative acolyte. Then there is the following paragraph:

> About a year later, Sam Perkins, in passing the deserted house one night at 12, saw a light burning in the topmost story of the dwelling. And when he perceived that it shone from a window of the forbidden room, and heard strange clinking sounds which he remembered from years gone by, he ran trembling from the place and spread the news.

It is after this that Hiram Shell's disappearance becomes known. A search finds nothing, except traces of a dragged body leading from the forbidden room to Exer Jones' backyard grave—marks which only partially obscure certain footprints that "had the appearance of being formed by _bones_ pressing upon the ground instead of _flesh_".

The story ends with the sounds of clinking coins and mumbled words once again coming from the forbidden room.

To the end, the similarities to "The Terrible Old Man" are clear. In each story the robber meets with a grisly supernatural fate and both old pirates continue to guard their gold—even if one of them is only a ghost.

But plot similarities do not a revision make, of course. However, the name of the incidental character in the above-quoted paragraph is an arresting one to those familiar with H. P. Lovecraft's life. Sam Perkins was the name of a kitten Lovecraft owned in 1934—who died young and to whom Lovecraft wrote a sad poem of remembrance, "Little Sam Perkins".

Duane Rimel certainly knew of Lovecraft's Sam Perkins. Lovecraft's letters to Rimel record its loss. Why would Rimel then use the name? The answer might be that he did not. But Lovecraft himself might just have done so, impelled by some melancholy whim.

Lovecraft might also have had a more inspired reason. As I suggest in my article, "The Terrible Old Cat" (_Crypt of Cthulhu_, Yuletide 1984), there is circumstantial evidence in "The Terrible Old Man"—its golden eyes, the way dogs bark at him, even the story's initials—that suggests the Terrible Old Man is some kind of supernatural feline in human form who was inspired by mad named after Old Man, a preternaturally old tomcat Lovecraft often saw haunting Providence streets between 1906 and 1928.

Could the mention of Sam Perkins simply be a parallel cat reference that Lovecraft dropped into Rimel's story as a coy acknowledgment that "The Forbidden Room" was a literary offspring of "The Terrible Old Man"? It would seem plausible in light of Lovecraft's remarks in a letter to Rimel (22 December 1934) that Sam Perkins' black fur and yellow eyes made Lovecraft believe he might be a descendant of Old Man.

There is a further piece of circumstantial evidence. A letter to Rimel (23 July 1934) acknowledges that Lovecraft took the

Reviews

Maurice Lévy's *Lovecraft: A Study in the Fantastic* is different from other books on Lovecraft's fiction. It does not focus on plot summary, on the Cthulhu Mythos, or even on historical-biographical analysis. Instead, it makes a higher-level examination of Lovecraft using the *exponential* critical approach. It focuses on the symbols and images that we find in Lovecraft: what they evoke and communicate, how they are woven into patterns, and how these patterns imply motifs and themes. Because the essential *unity* of Lovecraft's work differentiates it from all other weird fiction and makes it worth considering seriously, the fiction is well suited to this critical method. The aptness of Lévy's approach and the brilliance and artistry with which he writes, combine to make this the finest book-length critical study of Lovecraft yet written.

Lévy's book, ironically, was one of the first written about Lovecraft's work. Originally a doctoral dissertation at the Sorbone in 1969, it was first commercially published in 1972. Only now has Wayne State University Press brought S. T. Joshi's English translation to press. The sixteen-year lag represents a setback to American criticism. If this book had been concurrently released in the U.S., perhaps its influence would by now have moved us away from the Mythos concordances, hair-splitting theses, and quibbling articles that are the staples of the fan press and amateur press associations.

After an introductory chapter that briefly places Lovecraft in the perspective of the fantastic tradition, Lévy offers an excellent biographical overview, also touching on Lovecraft's philosophy and his literary influences. This chapter is surprisingly accurate and well-balanced for its time: only the first three volumes of *Selected Letters* were then in print, and L. Sprague de Camp had yet to publish his biography. Even those readers who have read many other accounts of Lovecraft's life will find the chapter fascinating and very perceptive. Lévy concludes that Lovecraft's art was "nourished by neurosis", a notion that he emphasizes (perhaps excessively) later in the book. Admitting up front that Lovecraft's work contains "flagrant defects", he is left to focus on such things as "the importance of images, confirming the role that, in fantastic creation, is played by the sensory element. . . . [These images] should certainly suggest what in the eyes of the author was the essence of the fantastic—the obsessive presence of the unknown, which can at any instant surge from the gulfs."

Titles of later chapters summarize the plan of the book: "Dwellings and Landscapes", "The Metamorphoses of Space", "The Horrific Bestiary", "The Depths of Horror", "The Horrors of Heredity", "Cthulhu", "Unholy Cults", "In the Chasms of Dream", and "From Fable to Myth".

Lévy's final two chapters pull together his thesis. In stories such as _At the Mountains of Madness_, the narrator breaks with "secular time" and merges with "primordial time", returning to the latter's beginning to discover how supernormal entities "brought reality into existence". This process, Lévy notes, places Lovecraft's tales in the realm of myth—myth which is doubly powerful because its author largely dreamed it. Lovecraft's dream-images, driven to the surface of consciousness by neurosis, strongly affect us because they are archetypal: "Myth gives depth and efficiency to the fantastic, precisely insofar as [the] return to primordial is involves coincides with a quest for a cure, and also because it permits the irrational to be built on the foundations of the universal psyche." The cults, rituals, and "sacred language" that recur in Lovecraft represent the attempted "reactualization of myth", in which "archaic actions are repeated in order to make history [i.e. the early epochs of the Old Ones] repeat itself". These rituals and litany represent the unintelligible, and therefore the hideous, and show that for Lovecraft "the fantastic rests on the destruction of all structure, of language as well as those of time and space".

Lévy's observation that the fantastic exists only where the irrational irrupts into the real world leads to his brilliant distinction between Lovecraft's Dunsanian tales and his horror tales. The former are not truly fantastic; here "the inadmissible has lost its aggressive character because it is manifested in an unreal terrain". The Outside entities are often benignant (e.g. the Old Ones in "Through the Gates of the Silver Key"), and "some monsters can be tamed and . . . _in these depths_ it is possible to come to terms with one's demons".

Lévy also discusses Lovecraft's technique of creating a "realistic fantastic". If the fantastic is a transgression, it presupposes a consistent world of immutable laws. Lovecraft's realism provides the necessary foundation upon which the supernormal may occur, and the overall effectiveness of his stories is improved by his ability to create a convincing background. Into this background he places fantastic elements. Imagery gleaned from "a profound level of consciousness" is tempered with skilled literary technique, "arranging and making hierarchical the unrefined data of dream".

Within this framework, it is Lévy's treatment of this imagery that makes his book an achievement. He begins by discussing how Lovecraft's landscapes, cities, and dwellings form a "dream-zone" superimposed on the real New England. Here even such dependable constants as spatial dimensions become disordered, with alterations of perspective and proportion reflecting the suspension of natural law.

Lovecraft's space, he insists, has "a depth", and it is here that the horrors are usually situated. But for Lovecraft the depths are also above: the cosmos may be seen as a "reversed Abysm". Though this distinction may make the reader pause, it makes sense when we consider stories like "The

Whisperer in Darkness", "The Colour out of Space", and others, where hor-
rific gulfs are both above and below.

Even *time* may be considered a gulf into which Lovecraft's characters
fall, for descent into the depths is often accompanied by a regression in
time—for example, in "The Shadow out of Time". The horrors of heredity
likewise arise from the depths within us, from the recesses of our family
histories, and through regressive processes we are confronted and trans-
formed by familial antecedents.

There are surprisingly few indications that Lévy completed his book
over a decade ago. The repeated insistence that Lovecraft did not liter-
ally believe in his creations (largely a reaction to the work of Louis Pau-
wels and Jacques Bergier) is something we now take for granted. It is the
uninspired chapter on "Cthulhu" and other entities that most reflects Der-
lethian critical thought, though Joshi has made some discreet cuts that
make the chapter weak rather than inaccurate. There is, by compensation,
an interesting discussion in this chapter of why Lovecraft's work is not
science fiction—it is essentially "regressive, oriented toward a fabulous
past, and rooted in myth", while science fiction is forward-looking.

S. T. Joshi's translation reads well, and he has added an updated bib-
liography, chronology of Lovecraft's fiction, and a few footnotes. The book
is an attractive volume, set in Palatino, and graced with a portrait of
Lovecraft by Jason C. Eckhardt on the title page and dust jacket. It is
nice to note that it is also available in paperback.

DARRELL SCHWEITZER, ed. *Discovering H. P. Lovecraft*. Mercer Island, WA:
    Starmont House, 1987. xiv, 153 pp. $19.95 hc, $9.95 pb. Reviewed
    by Peter Cannon.

In this revised update of his *Essays Lovecraftian* (1976), Darrell
Schweitzer has taken care to present a selection of articles, both formally
academic and casually (but not sloppily) fannish, of especial appeal to
the beginning Lovecraftian, for whom this book may likely be his first taste
of Lovecraft criticism. The old hand who does not already own the earlier
edition and the Spring 1982 issue of *Lovecraft Studies* containing S. T.
Joshi's "Textual Problems in Lovecraft", the one additional new essay, will
not want to miss this volume either. While not in the same heavyweight
class as S. T. Joshi's *Four Decades of Criticism* (1980), *Discovering H. P.
Lovecraft* includes solid contributions by such prominent names in the field
as the editor himself, Robert Bloch, R. Boerem, Richard L. Tierney, George
T. Wetzel, and Ben Indick. Dirk Mosig's "The Four Faces of 'The Outsider'",
on the psychological complexity of Lovecraft's most Poe-esque tale, alone
is worth the price of the paperback. Never mind that Fritz Leiber's "A
Literary Copernicus" is also available in *Four Decades*. As still the single
best single general introduction to Lovecraft, it deserves the widest pos-
sible dissemination.

Schweitzer has been scrupulous in attending to detail, amending the

text of the original Borgo Press edition where necessary. In the opening piece, "Notes on an Entity", for example, Robert Bloch now finds it hard to comprehend that a round "fifty years have passed since the death of Howard Phillips Lovecraft" instead of thirty-five. Ironically enough, such is the tide of recent discoveries in Lovecraft scholarship, Schweitzer's own "Lovecraft and Lord Dunsany" became dated in one respect around the time the book went to press. Where he writes that Dunsany "probably never heard of Lovecraft at all", we now know, thanks to a letter from Dunsany to August Derleth unearthed by David E. Schultz and briefly noted in the Spring 1987 issue of _Lovecraft Studies_, that the Irish fantaisiste had read and thought favorably of Lovecraft's "Dunsanian" tales.

In his succinct introduction Schweitzer cites Lovecraft's importance as "a _serious writer_ in the best sense of the term". Unlike the works of his pulp contemporaries, read today only for their nostalgic value, his tales have attracted an ever-growing readership and a great deal of critical attention, not only for their fine craftsmanship but also for their philosophical depth. This may not be news to regular readers of this journal, yet it is a point well worth stressing to the not always discriminating neophyte.

Schweitzer ventures onto less sure ground when he extolls the volume's production quality. While this new edition with its readable type and normal paragraph spacing indeed represents a marked improvement over _Essays Lovecraftian_, it is not quite up to professional standards. The paragraph at the end of the acknowledgments starting "All other articles appeared for the first time in an earlier version of this book" is placed such that it seems to refer to the entire acknowledgments, not just to Joshi's "Textual Problems". One is led to think the book includes more new articles. Then there is the rather amusing self-referential error, a repeated line on pages 126 and 127, in which Lovecraft complains about misprints!

These, of course, are quibbles. _Discovering H. P. Lovecraft_ merits not only a wide audience but, if Schweitzer can persuade the folks at Starmont House, a sequel that would gather more recent, uncollected criticism. Gracing the back of the book are an excellent basic reading list and an index.

DAVE LEBLING. _The Lurking Horror_, an "interactive fiction" text adventure for computers. Infocom, 125 Cambridge Park Drive, Cambridge, MA 02140. Packing includes _Lurking Horror_ program disk, guide to George Underwood Edwards Institute of Technology, G.U.E. Tech identification card, and a rubber worm-like creature which sticks nicely to your monitor screen. Versions available for Apple, C 64/128, IBM PC (and clones), and 512K Macintosh. Reviewed on the IBM PC by Marc and Susan Michaud.

This being the computer age—so we're told—it's somewhat of a surprise that a Lovecraft-inspired text adventure game has not surfaced until now. Thanks to Dave Lebling (co-author of the ever-popular _Zork_ and sequels), the time is right. Lebling has created a game which rates with the films _Reanimator_ and _From Beyond,_ in that it's a lot of fun, modern, not really

based on Lovecraft, yet *very* Lovecraftian.

First off, for those not familiar with computer games, a "text adventure" game is a story or situation in which the player is the main character. The computer offers the situation, and the player decides—by telling the computer—what to do next. When we first tried our hand at these games, a few years back, choices of what to do were limited. This is not the case with *The Lurking Horror:* the packaging promised hundreds of alternatives at each turn, and it wasn't kidding.

It seems that every time we play *The Lurking Horror,* something new and mysterious happens at different points in time. The story is set at the Georgia Underwood Edwards Institute of Technology (G.U.E. Tech) university campus, which is not too different from what a modern Miskatonic University might be. While the player's primary goal is to finish writing an assignment at the G.U.E. Tech computer center, the mysterious underground tunnels which connect all the campus buildings draw his attention. The fun begins as you start exploring the dark secrets of G.U.E. Tech. Interestingly, real-life Brown University, inspiration for Miskatonic University, supposedly has a similar series of underground tunnels.

Lovecraftian things we've encountered so far include a bizarre altar where a slime creature is worshipped, *Necronomicon*-like writings on the main computer screen, an entity (Cthulhu?) featuring tentacles inhabiting the dome of the Brown Building, and a Herbert West-like professor in the dreaded Alchemy Department. While the names have been changed—possibly for fear of copyright infringement—this is definitely a Lovecraft tribute, and while the package description states that the work is based on both Lovecraft and Stephen King, this adventure is too clever and fun to have been inspired by the latter. Actually, there is a homicidal maintenance man riding an unpluggable floor waxer who could have stepped right out of one of King's books.

The player could spend literally weeks and months exploring G.U.E. Tech, therefore one can save his adventure on disk for future continuation. If you have a computer, a sense of humor, a creative imagination, and some patience at the start, *The Lurking Horror* will prove an interesting way to entertain yourself; and while reviewers do have a preference for printed books, this sure beats watching TV.

A final note: When the role-playing game *Call of Cthulhu* was reviewed in these pages some time ago (Fall 1982), we never guessed it would be as popular as it is now. *The Lurking Horror,* being of a much higher caliber, may be the next most important contribution to HPL-cult popularity. Our only question . . . what's next?

We are saddened to report the death on February 7 of Lin Carter (1930-1988). Although a prolific writer of fantasy novels and stories, Carter will perhaps be best remembered as an editor. His *Lovecraft: A Look behind the "Cthulhu Mythos"* (1972) was the first full-length study of Lovecraft in English, while his early articles on Lovecraft's books, gods, and history were significant works of scholarship in their day and are still of value.

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